

KODAK SAFETY FILM 5063

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→ 30A
FILM 5063



→ 31
KODAK SAFETY FILM 5063



→ 32

→ 32A
KODAK SAFETY FILM 5063



→ 33

→ 33A

→ 34
KODAK SAFETY FILM 5063



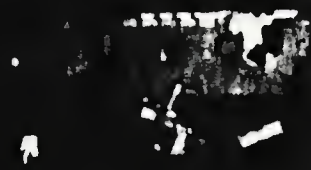
→ 34A



→ 35

→ 35A
KODAK SAFETY FILM 5063

→ 36



→ 24A
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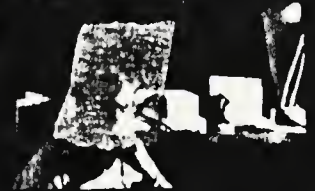


→ 25

→ 25A

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7 8 0 9



→ 26A

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→ 27A

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→ 28

→ 28A

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→ 29A

KODAK SAFETY



→ 18A
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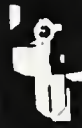


→ 19

→ 19A

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→ 22

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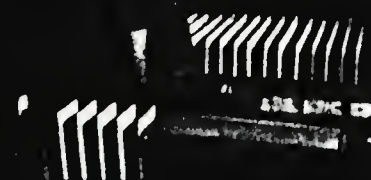
→ 22A

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→ 23A

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KODAK SAFETY FILM 5063

→ 14

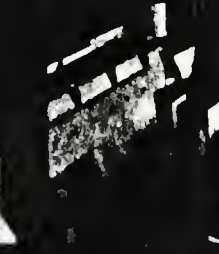
→ 14A



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→ 6

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→ 7A

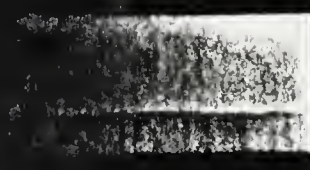
→ 8



→ 8A

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→ 9A

→ 10

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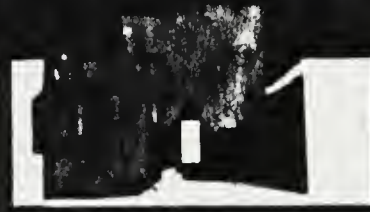


→ 10A

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→ 11A

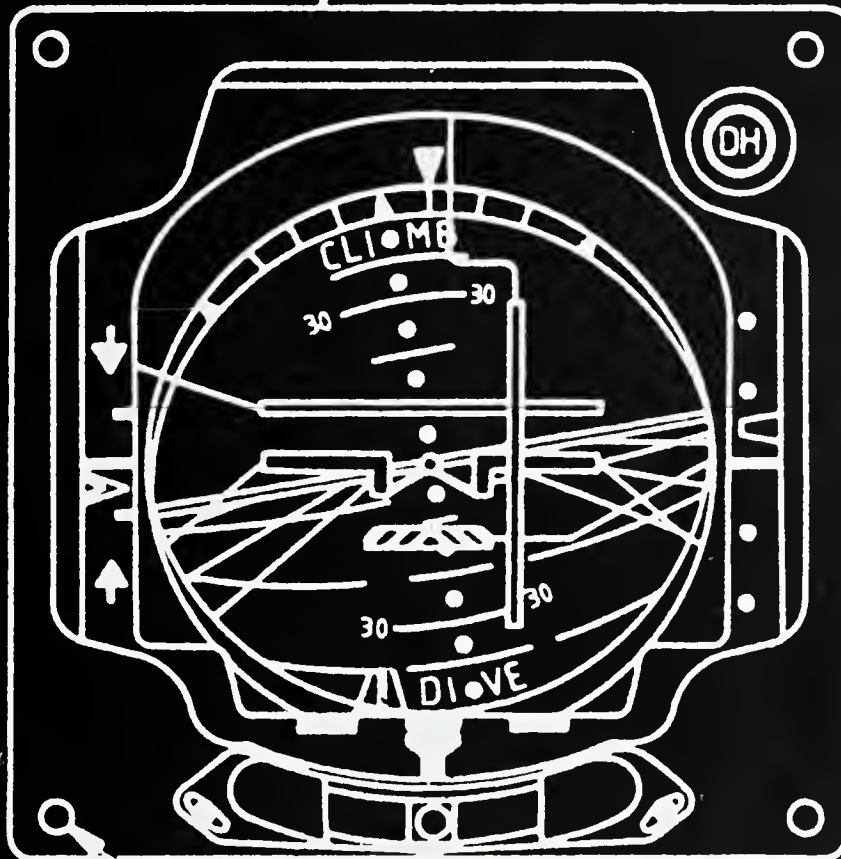
KODAK SAFETY FILM 5063



COR-TEX 17559

NEIL MARTIN DENARI

ARCHITECT

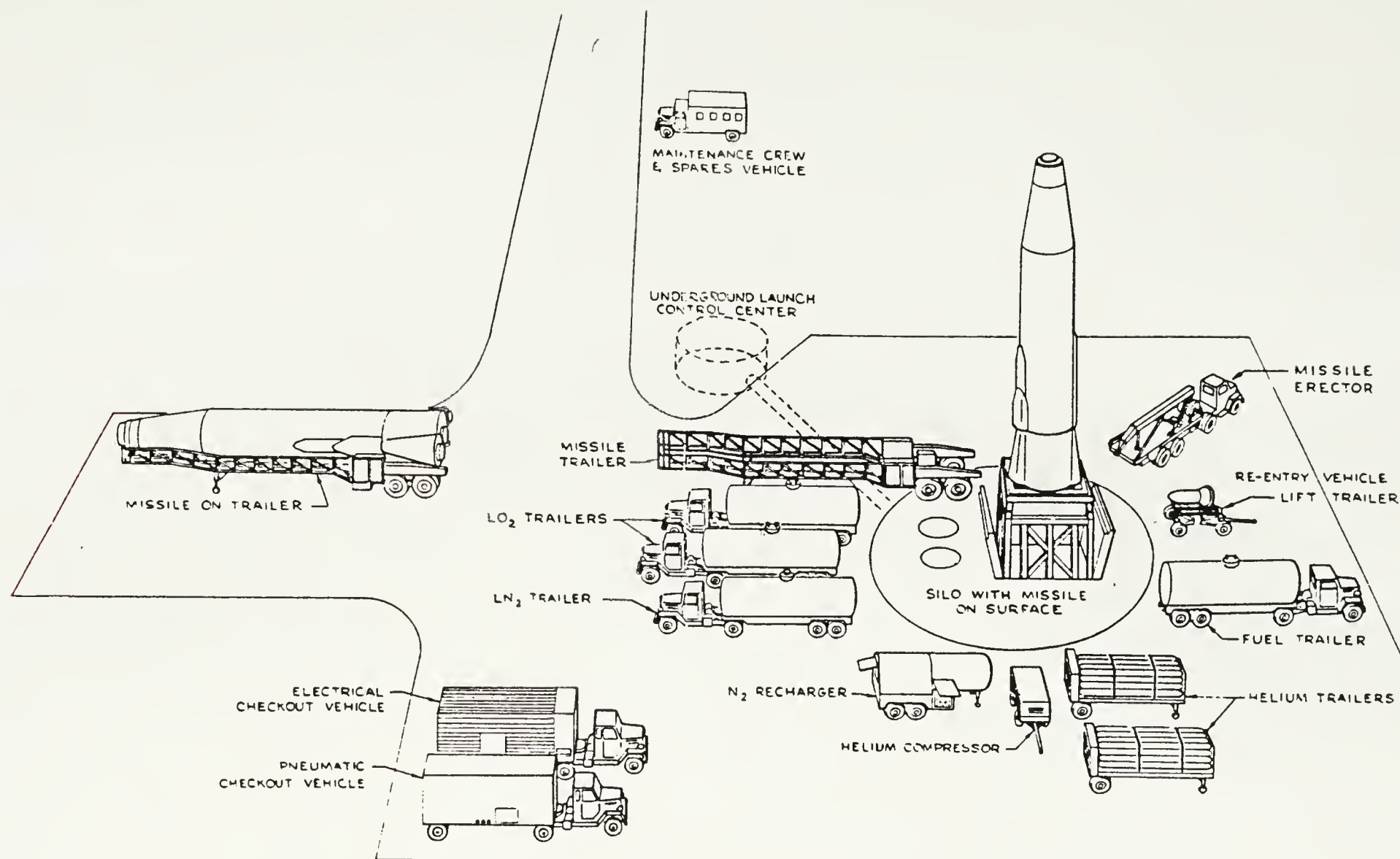


ILLUSTRATED BUILDINGS CATALOGUE

IMPORTANT NOTE

The practical value of this catalogue depends entirely upon its being correctly updated. The responsibility for printing this manual and keeping it up-to-date is recorded on the last page. This information is to be used for all positive and practice purposes.

90E-4



Mobile AGE-Launch Complex

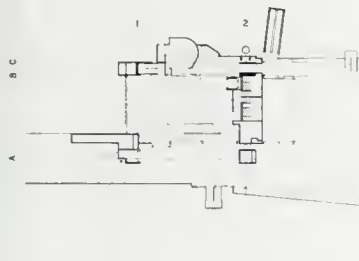


Fig. no. W601 HORZ. SECTION (B2)-1

EL+339'00"

ON BECOMING AN AMERICAN. When one leaves home, the origin of the familiar, in order to obtain political, economic or social improvement and freedom, the desire to remember inevitably accompanies the prospects of a new life in a new place. This re-location, or perhaps dis-location, causes memory to often call up real occurrences and places which may be, in form or experience, re-created in the new place. Thus there is always a given distance between the origin, a place of birth and cultural imprint, and the world which one makes in order that one may become assimilated in one's new, contemporary environment. This project seeks to make explicit this distance between the real, which persists in memory, and the fragment of the remembered culture which has been created for the immigrant's habitual desire.



Fig. no. W602 HORZ. SECTION (B2)-2

EL+339'00"

As the definitive example of the 20th century automobile city, Los Angeles divides globally, east and west, residing on a kind of cultural center line. This American-ness asks the immigrant to reside in western contemporaneity and at the same time in a city which is itself definitively pan-cultural. The site in the air rights above a freeway is the place where this distance, in American terms, is most clearly expressed: The gap between on place and another, and the time between the origin of a particular history and the hopeful beginning of new ones.



HORZ. SECTION (B)

EL+339'00"



Fig. no. W603 HORZ. SECTION (B1)-2

EL+339'00"

896-1

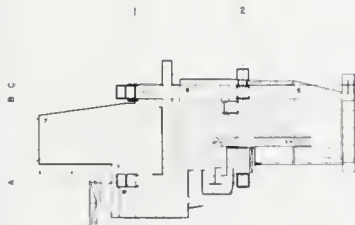


fig no WG04 HORZ SECTION (B2)-3

EL+379.00'

The project proposes 2 buildings to reflect the gap between the real and the simulated. Building One (B-1, figs. WG08 and WG09) contains space to assume an origin. It contains a small theater, traditional artists' exhibition spaces, an international restaurant, a library of cultural history, offices for administering local ethnic events, shops selling both imported goods and works by local immigrants. These programmatic elements of B1 do not attempt to re-create a true experience that one may recall in real terms. It is rather the re-presentation of certain cultural programs as an American origin. The actions themselves are not simulated.



fig no WG06 HORZ SECTION (B2)-4

EL+399.00'

Building 2 proposes the realm of electronic communication as the continually moving, re-locating place. It is a vessel for contemporary uses and technologies, a place once advocating the uses of simulation to close the distance between all people informationally. It bears the imprint of Los Angeles, the place of re-creation. In B-2, one finds cinemas, exhibitions of contemporary art and technology, and the environment of the global village.

The outdoor plaza connects the two buildings over the freeway. It conceptually describes the movement from east to west and vice-versa. It is distorted to the diagonal to further blind Chinatown and El Pueblo Park to the central core of downtown. Finally, the project proposes an architecture of the present, one of transition and movement, which, at 30 feet above the freeway, is indelibly American.

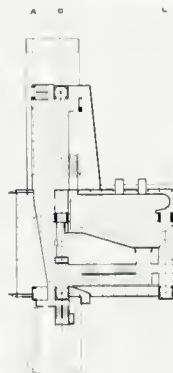


fig no WG05 HORZ SECTION (B-1)

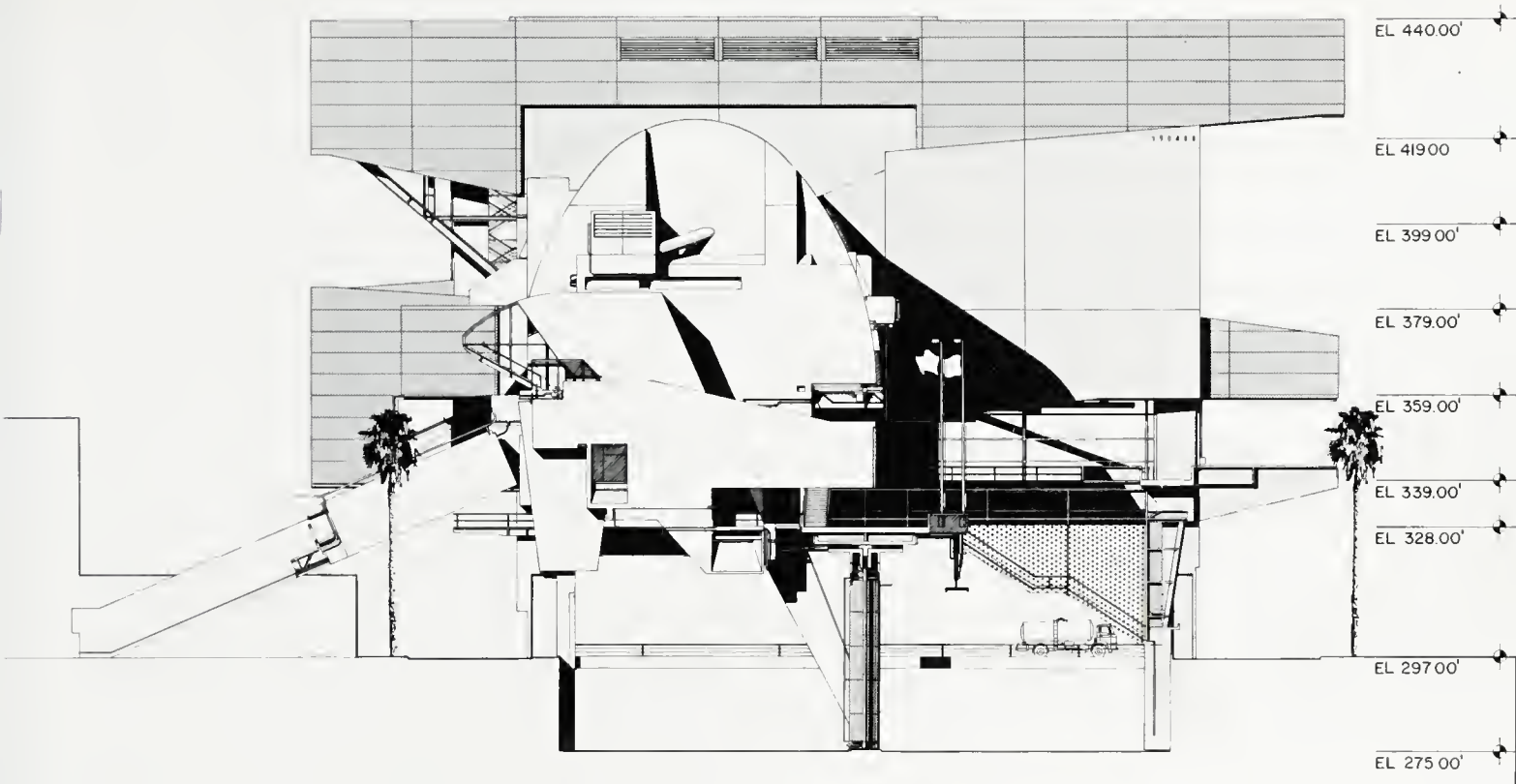
EL+379.00'



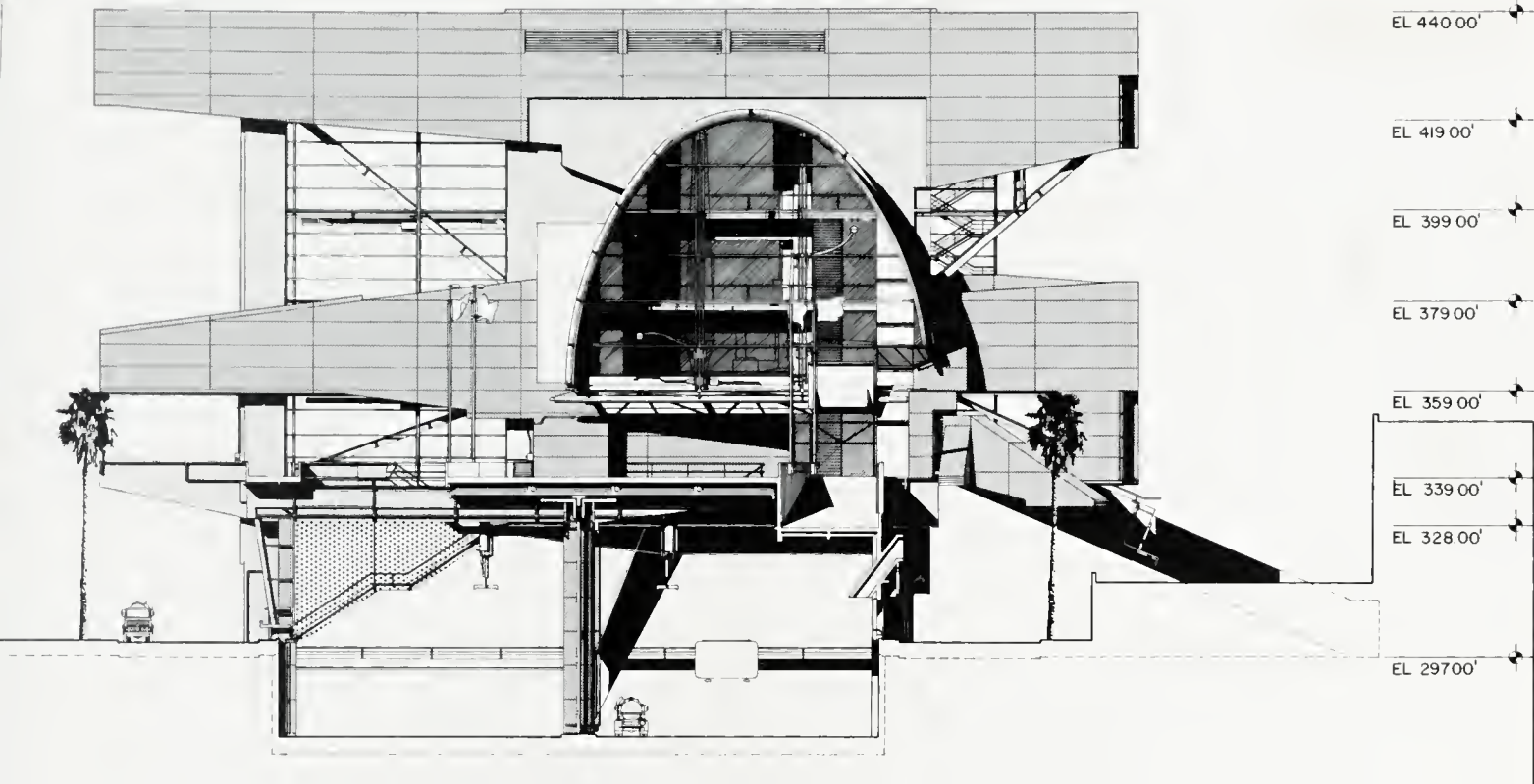
fig no WG07 HORZ SECTION (B-2)

EL+399.00'

89G-2



89G-3



895-4

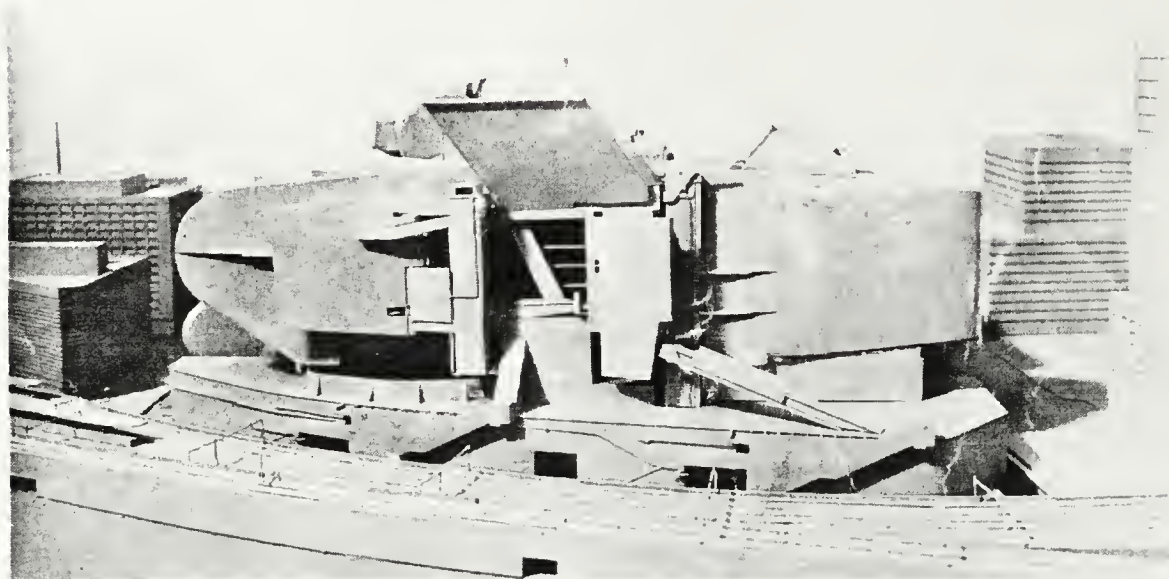
88 1/2

ARTFORUM

MARCH 1990

NEIL DENARI

STOREFRONT FOR ART
AND ARCHITECTURE



Neil Denari, model for Tokyo International Forum, 1989, plastic, paint, 10 x 15 x 18

The stormy relationship between human beings and the machine has produced an enduring intellectual conversation that has sometimes degenerated into a deafening dialectic. Neil Denari brings a moderate and optimistic outlook to this subject. His work represents no angry stand-off between the human/natural world and the machine/constructed world, nor is he swept away by all of the grand, giddy possibilities of technological invention. He looks for how these reported adversaries can share objectives in common, how they extend each other. Architecture, as much as any art form, embraces this dialectic, and it represents Denari's method of research and the material consequence of his philosophy.

His proposed *West Coast Gateway*, 1988, is an architectural expression of the complex, problematic concept and practice of acculturation in a technological age. Intended for a long, narrow slab raised 30 feet above one of Southern California's strands of highway, the project features two buildings at opposite ends of an enormous pedestrian freeway. Building 1 of the proposal suggests the idea of origin—the place of individual histories and cultural diversities. Building 2 expresses the methods and messages of a universal culture formed by electronic media and global communications. The two buildings have tough, technically inspired viscera. The forms and skin of technology begin to tell of the strange coexistence of Los Angeles' unique Western and worldly characters, as well as its essential placelessness as the site between East and West. Denari's vocabulary exposes the psychological dimension of the immigrant experience—how most major cities have become enormous immigration processing plants. The elevated site can sustain no roots. The peculiar spatial concept

of "air rights" expresses the new conundrum of regional identity. The location of this gateway is its most provocative aspect.

In his entry for the *Tokyo International Forum*, 1989, Denari again took a slightly perverse approach to site. The program called for the insertion of a major cultural center in one of the most congested cities on earth. The project expresses a kind of urbanistic illogic to cope with the implosion caused by a fixed, diminutive landmass and a burgeoning population. He uses the main axes of the building site to create a structure of two distinct pieces. The site edges shape and deform the project. The model shows great pods of space suspended in steel structures; pieces are chaffed by separate activities and identities made comprehensible by technological innovation. The mechanically reproduced drawings substantiate the project's strange poetry. The piece as a whole recalls a big machine produced not by the anonymity of the assembly line, but as a consequence of craft, vision, and particularization.

Denari's proposals are delicate apparatuses that respond to contemporary phenomena. They are the inventions of an artist whose searching philosophy is in struggle with the imperviousness of architectural language. Denari suggests how an architecture might respond technologically to the conditions of a new century. He challenges the conventional obedience to context, scale, and even form that have limited a full humanistic discourse of the future.

—Patricia C. Phillips